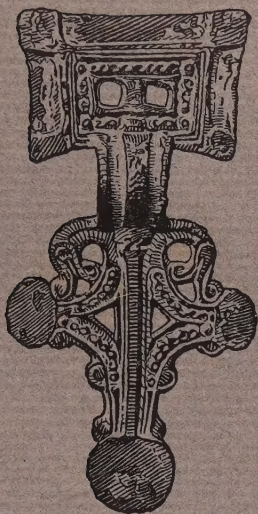


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THE BRITISH MUSEUM
QUARTERLY — VOL. VI. NO. I



LONDON

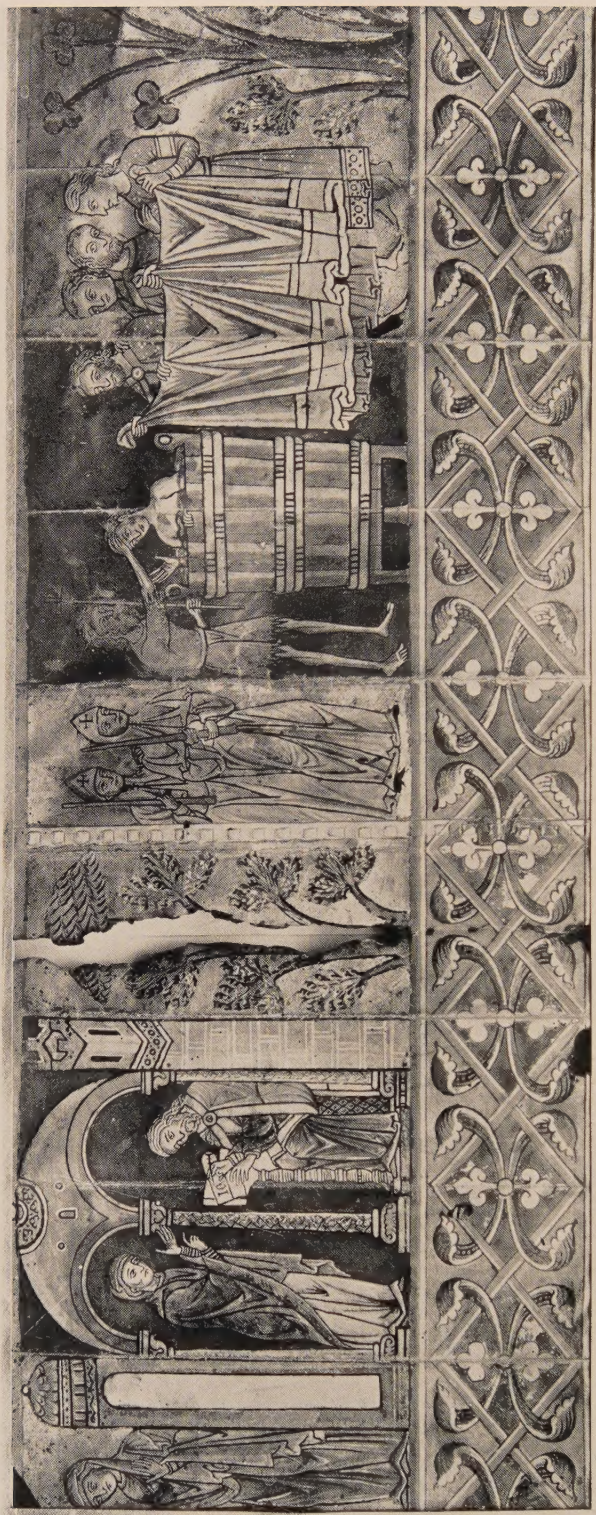
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I. MINIATURES OF THE LIFE OF ST JOHN THE BAPTIST. XIITH CENT.

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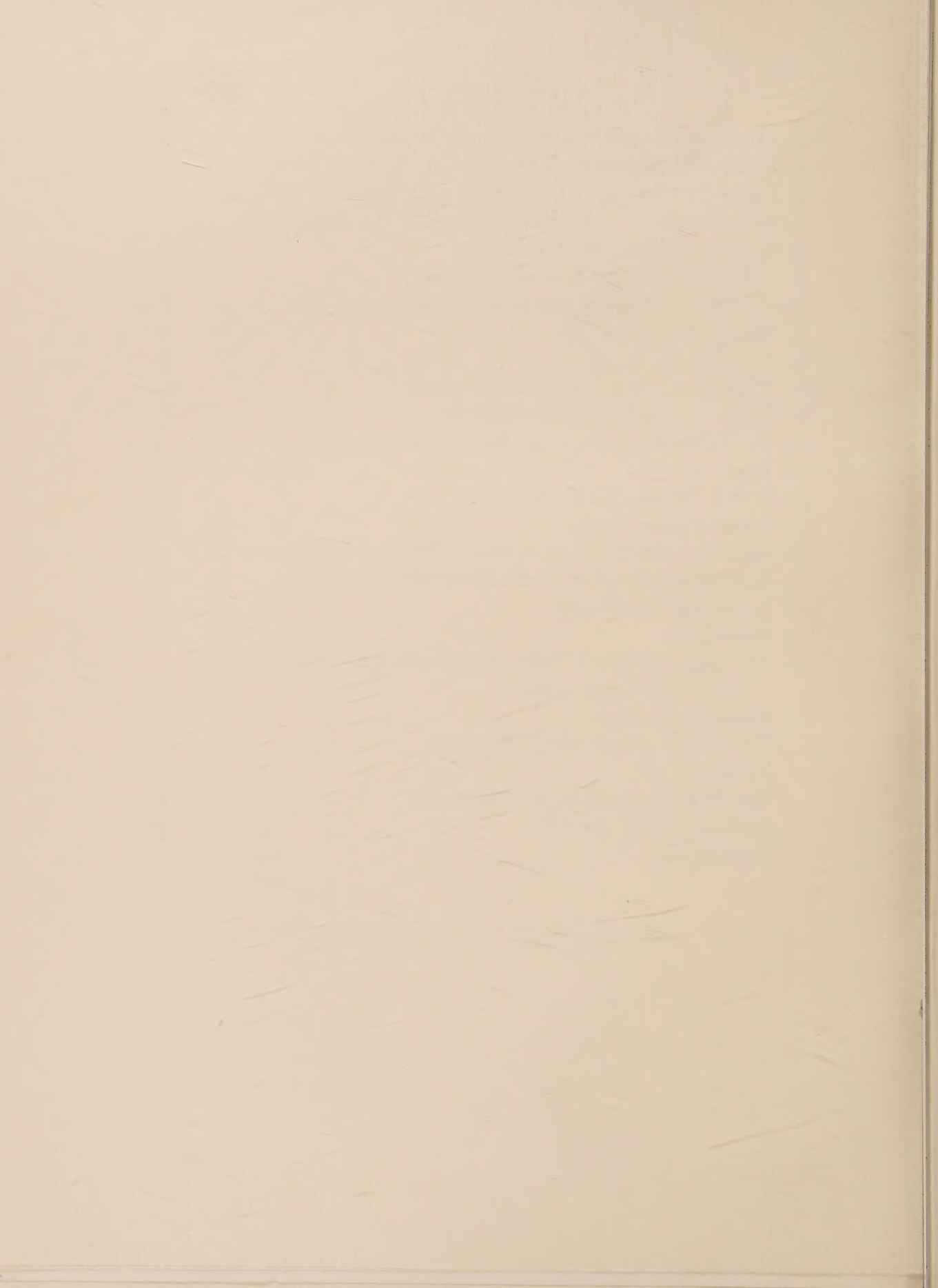
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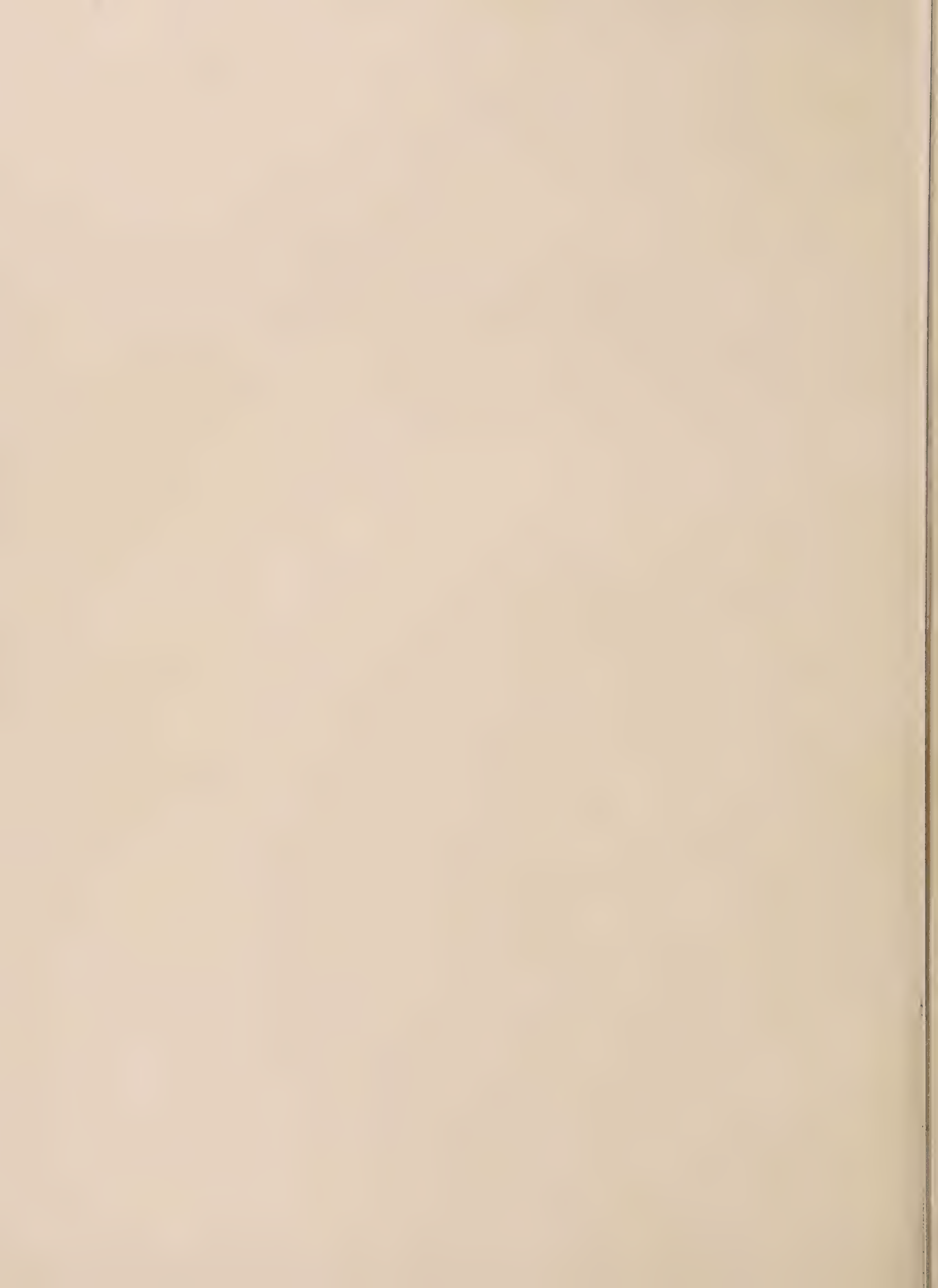
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I. MINIATURES OF THE LIFE OF ST JOHN THE BAPTIST.

THE Department of Manuscripts has made an acquisition of the first importance by the purchase from a private owner in Paris of a long strip of vellum containing a series of miniatures of the life of St John the Baptist, dating from the late twelfth century, and now numbered Add. MS. 42497 (see Plates I-IV). Nothing was known at the time of purchase as to its place of origin, which was thought to be Germany or the Maas neighbourhood, while its purpose was even more obscure. Such a series of pictures of this date was in itself sufficiently unusual for its purchase to be regarded as highly desirable, but its importance has since been enhanced beyond all measure by a discovery resulting from a suggestion by Dr M. R. James, O.M., Provost of Eton. The style reminded Dr James of the famous *Hortus Deliciarum* of Herrad of Landsperg, Abbess of Hohenburg in Alsace, 1167-95, which was destroyed by fire in the siege of Strasburg of 1870, happily after drawings had been made at different times of some two-thirds of its miniatures. An examination of the collected edition of these drawings published in 1901 by the *Société pour la Conservation des Monuments historiques d'Alsace*, under the editorship of Canon G. Keller, revealed the surprising fact that Plates XXIX *ter* and XXIX *quater* of this work reproduce the greater portion of this identical strip, from drawings supplied by 'M. Grasset, artiste-peintre à Paris'; no mention is made of the whereabouts of the original. A list of the contents of the manuscript drawn up in or about 1835 by Comte A. de Bastard does not include these miniatures, which Canon Keller supposed to have been abstracted at the time of the Revolution, but on the other hand it contains a note that two leaves with miniatures had been removed after f. 113, and mentions the existence on ff. 114 and 115 of a long passage dealing with St John the Baptist and the Apostles. Canon Keller had no hesitation in accepting the miniatures as part of the *Hortus* and as one of the leaves noted as missing.

One other fact in the history of the Museum leaf is known: a drawing of one of the miniatures is included, according to Keller, in the collection at Strasburg which he cites as the 'Œuvre Notre-

Dame', with a note in German that the original, 'evidently by Herrad', was in the possession of Maurice Engelhardt, himself the author of a work on the *Hortus Deliciarum*, published in 1818. Engelhardt, according to the same note, had received it from his brother-in-law, Professor Schweighäuser, who had purchased it in a street market at Strasburg.

The strip in its present state measures approximately $34 \times 7\frac{1}{4}$ inches, and is formed of two pieces of vellum laced together, the join having been made before the execution of the miniatures. It is painted on both sides, the series starting imperfectly at the left end of the recto, going horizontally to the right, and ending imperfectly at the right end of the verso; that there is nothing missing in the middle is shown by a border panel on the left edge of the verso. At least one picture, probably of Zacharias at the altar, is gone at the beginning, and only the right half of the miniature of the Nativity of St John remains; similarly at least one picture, his Decollation, is wanting at the end. The miniatures are in compartments without division, on gold and silver backgrounds, the silver having tarnished as usual. The subjects are:

Recto.

[A picture gone: probably Zacharias at the altar.]

- (1) The *r.* half only remains, showing a woman in an attitude of surprise. Probably the Nativity of St John.
- (2) Zacharias writes the name 'Johannes' (Pl. I).
- (3) (*Occupying three compartments*) St. John baptizing a man in a tub (Pl. I).
- (4) (*Occupying two compartments*) Christ meeting St John and his disciples (Pl. II).
- (5) (*Occupying two compartments*) Baptism of Christ; three angels on *r.* (Pl. II).

The lower part of the strip is occupied by a border 2 inches deep, containing foliage ornament and a lozenge pattern.

Verso.

The left margin and the lower part are occupied by similar borders; a circular medallion containing an animal is included on *l.*



II. MINIATURES OF THE LIFE OF ST JOHN THE BAPTIST. XIITH CENT.



III. MINIATURES OF THE LIFE OF ST JOHN THE BAPTIST. XIITH CENT.

- (6) (*Occupying two compartments*) St John brought before Herod and Herodias (Pl. III).
- (7) (*Occupying two and a half compartments*) St John thrust into prison, and (*r.*) seen through bars (Pl. III).
- (8) (*Occupying one and a half compartments*) Two archers shoot birds in a tree, the one on *r.* holding a dead bird; presumably in preparation for the dinner in the next picture. An unusual subject (Pl. IV).
- (9) (*Occupying two compartments*) A tower (*mutilated*) on *l.*, a woman (?) at top. On *r.*, Herod and Herodias at table, with Salome tumbling (Pl. IV).

[Picture of the Decollation gone.]

The absolute identity in style of these miniatures with those of the *Hortus Deliciarum* is beyond dispute, and the only point requiring explanation is how so long and narrow a strip of vellum could ever have formed part of a book. The manuscript itself appears, however, to have been made up of leaves of different sizes, the largest measuring 50 by 36-7 cm., while the others were 'de format moindre', and until the sixteenth century it was unbound except for a vellum wrapper. The present strip has been carefully folded, as is shown by a series of vertical creases probably contemporary with the manuscript, into seventeen equal sections, each 2 inches wide, and forming half of one of the compartments. There would thus have been no difficulty, if the strip was guarded in by its left edge, in unfolding it to the right and displaying either a compartment at a time or the whole series of pictures. There seems no reasonable doubt that the Museum has acquired what is probably the only surviving fragment of one of the most famous of medieval illuminated manuscripts.

E. G. M.

2. LIOTARD'S PORTRAIT OF HIMSELF.

BY the cosmopolitan painter Jean Étienne Liotard (b. at Geneva 1702, d. 1789) fifteen engravings and etchings exist, and all are rare. In his youth, before his journey to the Levant, he had etched a few plates at Paris, the earliest of which, his own portrait in 1733, is in the Museum, as well as 'Le Chat malade' after Watteau. After he

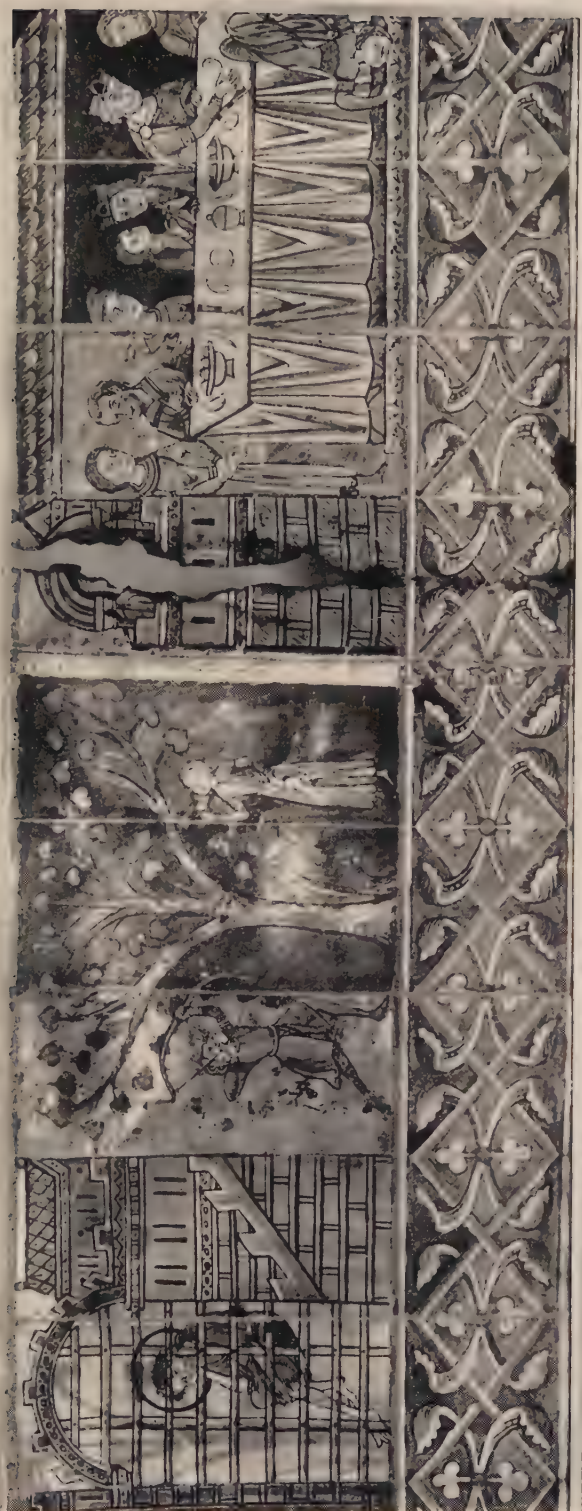
left Paris in 1736, an etching of himself in his studio (about 1745) and a mezzotint of his wife (about 1760) were his only experiments in engraving until in 1780 he began a series of seven numbered plates, in an entirely different style, intended to illustrate the doctrines set forth in his *Traité de la peinture*, which appeared in 1781, dedicated 'aux mânes du Corrège'. In an *avertissement* he refers in detail to these plates: 'J'ai fait graver, et j'ai gravé moi-même en partie, sept estampes de différentes grandeurs. J'ai scrupuleusement observé dans leur composition les principes exposés dans cet ouvrage.'

The Museum has just acquired a proof before letters of the first and largest of these engravings, Liotard's own portrait, which in the lettered state is inscribed: 'J. E. Liotard. Effet clair obscur sans sacrifice. Gravé par lui-même.' In his comment on this plate in the *avertissement* the engraver writes, 'On croit devoir le citer pour *le clair-obscur*, l'harmonie des ombres, et la juste distance que l'on doit observer entre *le clair et l'ombre*.'

The portrait, which is illustrated in Pl. V, is impressive by its vigour and large dimensions—the plate measures 19 by 15 $\frac{3}{4}$ inches—and presents a strong contrast to the work of the professional engravers of the period, all of whose rules it defies. It possesses the character and personality often found in the work of good painters who attempt engraving without having blunted the edge of their eagerness by subjection to routine. The portrait somewhat resembles a rough mezzotint, but has evidently been produced by the use of rocker and roulette, without that thorough rocking of the plate which is needed to produce a normal mezzotint ground. Seen at a distance, it fully justifies by its skilful chiaroscuro the claim made for it by the engraver who, in his eightieth year, was capable of a performance so novel and imposing. C. D.

3. LEGROS ETCHINGS, AND OTHER PRINTS AND DRAWINGS.

THE sale in November last of a portion of the collection of Legros etchings formed by Robert Gueraut afforded a rare opportunity of filling gaps in the series of this master's work, in which, as regards his early etchings down to about 1885, the Print



IV. MINIATURES OF THE LIFE OF ST JOHN THE BAPTIST. XIITH CENT.



V. JEAN ÉTIENNE LIOTARD, BY HIMSELF

Room is already strong, having obtained many rarities by the gift, in 1907, of another part of the Gueraut collection. From the portion recently sold no less than 162 proofs, including many scarce states as well as etchings of which only two or three impressions in all exist, have found their way into the Museum either by purchase or gift. Thirty impressions were presented by Mr T. D. Barlow, thirty-five by Mr H. J. L. Wright, and a single rare etching, 'Le Canal', by Mr W. Thomson. A selection of these is at present exhibited. The Museum is still weak in the later work of Legros, his landscapes, especially, being poorly represented, but it has been fortunate in obtaining so good a representation of the master's early figure subjects and portraits, which are his most powerful and original creations, the productions of the latter part of his long career being liable to the charge of mannerism.

A recent gift from the Contemporary Art Society includes three pen drawings of animals and birds by the French sculptor Gaudier-Brzeska, a scene in North Africa by Allan McNab, and a water-colour of Devonshire scenery by E. Barnard Lintott.

Mr H. Macbeth-Raeburn, A.R.A., has presented eighteen proofs, partly printed in colours, of his mezzotints after Hoppner, Lawrence, Raeburn, Sargent, and other painters.

From an anonymous donor the Museum has received seventeen proofs of the recent work of Stanley Anderson, R.E., in etching and engraving. The selection consists chiefly of choice early states prior to the published editions, and these are accompanied by a group of pencil studies for figures in the engravings 'The Fallen Star', 'Morning on the Seine', and 'Between Tides, Dieppe'. A large selection of these prints and studies is at present exhibited.

From the Hungarian etcher Mr N. L. Varga, who has recently spent some months in study at the Print Room, a gift was received, at his departure, of six drawings and seventeen etchings of biblical, landscape, and figure subjects. This is a welcome addition to the considerable number of modern Hungarian prints presented a few years ago by the Government of that country, and including specimens of Varga's work.

C. D.

4. A SANDSTONE RELIEF OF REḤMIRA', OF THE XVIIIth DYNASTY.

THE attractive sandstone fragment illustrated on Plate VI is probably from the doorway of a tomb or private shrine. It shows in relief a certain Reḥmira' kneeling before a table of offerings, and from the inscription it is clear that a figure of Osiris occupied the portion of the slab that is lost. The name of the god is in fact included on the fragment, and the remaining hieroglyphs read—'giving praise to Osiris, smelling the earth before the King of Eternity, that he may give blessedness in heaven, power on earth, and vindication in the Beautiful West (the Next World), for the [Superintendent of(?)] the [Royal(?)] Stables and Child of the Royal Nursery, Reḥmira'.

The dress and general appearance of the figure of Reḥmira' bear out the suggestion of the name that the relief is to be dated to the middle or end of the Eighteenth, or possibly even to the beginning of the Nineteenth Dynasty. The drawing is good, though sandstone is a poor medium for the rather small cutting. The slab measures 1 foot 10½ inches by 1 foot 5½ inches.

S. R. K. G.

5. A DEMOTIC PAPYRUS FROM PHILADELPHIA.

THROUGH the generosity of Sir Herbert Thompson and Dr Robert Mond an important document has been added to the collection of papyri. It is a contract for the sale of a property in Philadelphia, a site now marked by Darb Garzah, near ar-Rubayyat on the eastern edge of the Fayyum, and is dated in the fourth year of Ptolemy III Euergetes, i.e. 244–243 B.C. The two parties concerned were a farmer called Erius, the original owner, and a cemetery priest whose name is perhaps to be read Paku.

The papyrus on which this contract is written was a roll nearly 12 feet long when it reached the Museum; it must originally have been at least 18 inches longer to accommodate the beginning of the text, now missing. The reason for the unusual length is that there are five copies of the contract, each by the hand of a different scribe, the last four scribes acting as witnesses for the first. The chief interest of the document lies in the fact that it is the first of this



VI. RELIEF OF REHMIRA' (XVIIITH DYNASTY)



VII. HEAD FROM THE LANSDOWNE COLLECTION

'witness copy' type found north of Thebes. Moreover, except for two or three fragmentary texts in the Cairo Museum, it is the only demotic contract for a sale of property from Lower or Middle Egypt among the early Ptolemaic papyri, and as such of considerable importance for the history of the sale formulae in Ptolemaic times.

The same general forms are employed in the contract as are familiar in many examples from Upper Egypt, and in some from the Fayyum. It is drawn up, as they are, in two separate statements, (1) a sale-form, the *πρᾶσις* of the corresponding Greek documents, in which the property is spoken of as still belonging to the original owner, who therein agrees to the sale, and (2) a cession-form, *συγγραφή ἀποστασίου*, in which the second party to the contract is recognized as the actual owner. The protocol and description of the two parties and of the property are the same in both parts of the contract, and the legal formulae sometimes the same and sometimes very similar. About half of the first three copies of the *πρᾶσις* is missing, and some of the other copies are slightly damaged, but the wording can be completed with certainty in every case. The variant spellings are valuable owing to the date and provenance of the papyrus.

S. R. K. G.

6. A BREVIARY FROM THE PROVINCE OF LYONS.

THE Church of Lyons,' wrote St Bernard to the canons, about A.D. 1140, 'has hitherto held pre-eminence amongst the churches of France, not only in the dignity of its see, but also in liberal studies and praiseworthy institutions. . . . Especially in the matter of its ecclesiastical offices has this Church, with sound judgement, shown itself reluctant to acquiesce in hasty novelties or to allow itself to be tarnished by youthful levity.' If the founders of the see can no longer be credited with the introduction of the Gallican Rite into the West, a breviary connected with a church which had earned the commendation of St Bernard little more than a century before is clearly a welcome acquisition. The Museum has not fortuned upon any of the early printed breviaries of Lyons, and the use is now represented for the first time in the Department of Manuscripts. No very precise limits can be set to the date of trans-

cription. St Peter Martyr (canonized in 1253) finds a place in the prefatory Calendar. On the other hand, the Octave of the Nativity of the Virgin, established by Pope Innocent IV in or about 1245, and St Louis the King (can. 1297) are both absent; and there is no office for Corpus Christi (instituted in 1264) in the Temporale. These indications, taken in conjunction with the evidence of the handwriting, suggest that the manuscript (Egerton MS. 3049) was written in the third quarter of the thirteenth century. Whether the book was intended for service in the metropolitan diocese itself or within the jurisdiction of the daughter-church of Mâcon (which seems to have enjoyed a use of its own) has yet to be discovered. Three circumstances may be adduced in favour of a Mâcon origin: the occurrence of St Gerard, a local bishop, in the Calendar (29 May); the prominence assigned to St Vincent, to whom the cathedral was dedicated, in the Sanctorale; and the presence inside the front cover of a fragmentary deed of the fourteenth century relating to lands in the city. But the Calendar abounds with Lyons saints, some of whom appear also in the Sanctorale; and although the feast of the Conception of the Virgin, which provoked St Bernard to pen his letter to the canons, is ignored in the text, it is accorded nine lessons in the Calendar. Whatever its original home, the book stood on the shelves of a conventual library at Lyons in the seventeenth century. Thence it was acquired, along with other books, by Dr Thomas Hobart, 'Governor' to an even better-known collector of manuscripts, Thomas Coke of Holkham, afterwards Earl of Leicester, about the years 1712 to 1724. Hobart's manuscripts eventually passed into the Mostyn Library, to which the Museum is already indebted for several notable volumes. A. J. C.

7. THE STEVENS TRANSCRIPTS.

STUDENTS of history, not on this side of the Atlantic only, have often complained of the sale of historically important state papers and private correspondence out of the country; and proposals have even been mooted for an enactment either giving power to forbid such sales altogether or making it a condition that the papers shall be photographed before removal. Special recognition must there-

fore be given to a most generous gift to the Department of Manuscripts by Mr Henry J. Brown, senior partner in the firm of Messrs. B. F. Stevens and Brown. The late Mr B. F. Stevens devoted himself for many years to the task of collecting transcripts of papers and letters relating to American history between the years 1744 and 1784. These transcripts, which amount approximately to between 45,000 and 50,000 leaves, are taken from various sources, including the British Museum, the Public Record Office, and the French and Dutch archives; but the greater portion are from private collections, particularly the Lansdowne and Royal Institution Papers, both of which are now in America. Mr Brown has presented the whole collection, together with a manuscript index compiled by Miss Moodie, in memory of his late partner. Since it will be convenient to students to have the complete series in chronological order, it is proposed to preserve even such transcripts (like those from the Auckland Papers in the British Museum) as are readily accessible; but the transcripts will not be indexed individually, students being referred to the existing index.

H. I. B.

8. MERCATOR'S ATLAS, 1595.

THE copy of Mercator's Atlas acquired by purchase in February for the Map Room of the Museum is of the first edition of the complete atlas, which is believed to be extremely rare. Mercator originally published his maps in three separate volumes, in 1585, 1590, and 1595. In the latter year these three collections of maps were issued as one large atlas, similar in contents to the three separate parts but differing in various minor points of setting-up, &c.

Mercator's Atlas is one of the most important cartographical works of the sixteenth century, and it is satisfactory that this rare edition of the work should have been secured for the Museum collection, which already possesses the three separate parts, and a later (1602) edition of the complete work.

F. P. S.

9. EARLY PRINTED BOOKS.

THE Department of Printed Books has acquired by purchase a copy of the first edition of Henry Crosse's *Vertues Common-Wealth: or the High-way to Honour*, printed for John Newbery,

London, 1603, of which only one other perfect copy, at Oxford, is known. Another issue of 1605, with the title *The Schoole of Pollicie*, is only known from a single copy at Cambridge. The book was reprinted in 1878 from the Oxford copy, in an edition limited to fifty copies, by the Rev. A. B. Grosart, who praises 'its graphic portraiture of "men and manners" of the period, more especially in the latter half under "Vice"'. He also remarks that in it 'the student-reader will recognize *hits* at Shakespeare, Ben Jonson, and others', in the course of several pages devoted to contemporary books and plays. The following passage, on sig. Q 1 recto, is regarded as containing an allusion to Shakespeare: 'And as these copper-lace gentlemen growe rich, purchase lands by adulterous Playes, and not fewe of them vsurers and extortioners, which they exhaust out of the purses of their haunTERS, so are they puft vp in such pride and self-loue, as they enuie their equalles, and scorne theyr inferiours.' The Museum is fortunate in having acquired a copy of the very rare original of this interesting work, hitherto represented in the Library by Mr. Grosart's reprint.

Among other recent purchases the following four early printed foreign books deserve special mention. An edition of the *Sermones de tempore et de sanctis* of St Bernard of Clairvaux, without imprint, bound with his *Epistolae* printed at Paris in 1494, although not previously in the Library, had already been identified by Proctor as from the press of Pierre Levet. Another early French book is an edition of Seneca's *Epistolae* of 1502, a very rare edition from a provincial press, that of Georges Serre at Avignon. An early *Missale secundum cōsuetudinem Burgeñ ecclesie*, printed by Juan de Junta at Burgos in 1546, provides a specimen of a local use not hitherto represented in the Library; it also has, besides many small woodcuts, an ornamental title-page and a large crucifixion cut signed with the initials of the respective artists. An exceptionally well-preserved copy of the first four books of *Amadis de Gaula*, printed by Pedro Lasso at Salamanca in 1575, is a welcome addition to the valuable series of Spanish romances of chivalry already in the Library.

H. T.

10. VOLUMES OF A MANUSCRIPT CHINESE ENCYCLO-PAEDIA.

YUNG lo ta tien, or 'Great Encyclopaedia of the Yung-lo Period' [1403-24], was the name given to the largest literary work ever known to have been compiled by man. When complete, the volumes numbered over 12,000, including a table of contents in twenty volumes. Though usually called an encyclopaedia, it was in fact rather a gigantic dictionary, containing as it did all the characters of the Chinese language, arranged under a series of rhymes and treated both singly and in combination, each phrase being illustrated by extracts (sometimes amounting to whole treatises) from the literature of the past.

This stupendous work was never printed, but at one time three complete copies were in existence. In the year 1900 only one copy remained, which was stored in the Han-lin College at Peking, and even this was very imperfect owing to the pilfering of generations of officials. During the siege of the Legations the Han-lin building was burned down, and with it was destroyed the last copy of the *Yung lo ta tien*: only two or three hundred volumes were saved, and these are now dispersed all over the world, the largest number being in the National Library at Peking and the Library of Congress at Washington.

Nine volumes are in the British Museum. Three of these were recently presented by Mr C. H. Brewitt-Taylor, late Commissioner of Customs in China. The first contains sections 8268-9, dealing (in part) with the word *ming*, 'carving' or 'engraving'. The second contains section 8275, under the same rhyme, and deals with the word *ping*, 'warfare'. The third, containing sections 18244-5, is concerned with architecture and joinery, classed under the general heading *chiang*, 'workmen' or 'workmanship'. This volume is particularly interesting to students of Chinese decorative design, because it consists largely of drawings taken from the *Ying tsao fa shih*, a famous architectural treatise written about 1100 A.D. As Mr W. Perceval Yetts has already pointed out, striking differences exist between the ornamental designs drawn in the *Yung lo ta tien* copy and those in the latest edition of 1925.

All three volumes are written in a fine clear hand, with titles of works quoted in red, making it easy to ascertain the contents of a page at a glance. They measure 50×30 cm., and are bound in thin pasteboard covered with yellow silk. L. G.

11. A HEAD FROM THE LANSDOWNE COLLECTION.

THE dispersal of the collection of ancient sculpture at Lansdowne House will be fresh in many people's memories, as well as its almost total disappearance from this country, which was not at the time able to acquire any of the more important pieces for the national collection. This, however, has now been remedied by the generosity of Mr Frederick Neilson of Chicago, who has presented to the Museum one of the pieces which he bought at the sale, the gift being made through the National Art Collections Fund in memory of the fifth Marquess of Lansdowne.

The head in question (Plate VII) is that of a girl with hair knotted upon the crown of the head under a broad band, a fresh and pretty piece of work, as Michaelis described it, though we can hardly go so far as he did in claiming it as a Greek sculpture. It is on the whole in very good condition, and free from restoration except the nose and ears, but the bust is entirely modern. The height with the bust is 25 inches (62 cm.). It was found in 1769 by Gavin Hamilton in Hadrian's Villa at Tivoli, and was sold for £15 to the then Lord Lansdowne, in the possession of whose family it remained down to 1930. It is described, though not illustrated, by Michaelis in his *Ancient Marbles in Great Britain*, p. 468, and a photograph is given in the 1930 Sale Catalogue (No. 23). H. B. W.

12. THREE CARVINGS IN IVORY AND BONE.

THE Department of Greek and Roman Antiquities has acquired an ivory pyxis, a small ivory relief, and a bone-carving (Plate VIII) which form a useful addition to the collection of objects in these materials. The pyxis (height $2\frac{3}{4}$ inches = 7 cm.) retains its lid with a pine-cone knob. Round the cylindrical body are carved a reclining Maenad with a thyrsus, and two cupids. One runs towards her with a bag shaped like a purse; the other carries a small bucket in



VIII. IVORY AND BONE CARVINGS (IIND-IVTH CENT. A.D.)



IX. TIGER, BY GANKU

one hand, and some invisible object wrapped in a cloth over his shoulder. The style is lively and graceful, and the date is probably about 200 A.D. There is a similar pyxis in the Metropolitan Museum in New York.

The relief (height $2\frac{3}{8}$ inches = 5.6 cm.) is of much rougher, and probably later, workmanship. The figure is again a cupid, running forward and holding up a piece of drapery. The back is concave, as though the relief were meant to be attached to a curved box or piece of furniture. The ivory is tinged with green, but this is probably due to the accidental contact with corroding bronze.

The bone carving, hollow inside, once formed a handle of some implement (height $4\frac{3}{8}$ inches = 11 cm.). On one side is Apollo, playing his lyre; on the other is Artemis in a little shrine, holding a torch in either hand. These slight mass-produced bone carvings are supposed to have been made at Alexandria in the third and fourth centuries of our era; great quantities survive, the largest collections being in the Coptic Museum in Cairo and in Berlin. R. H.

13. TIGER BY GANKU.

IN April the Sub-Department of Oriental Prints and Drawings acquired by purchase an important addition to the collection of Japanese paintings. This is a large picture, measuring $66\frac{1}{2} \times 45$ inches, of a tiger crouching on a rock above a torrent, by Ganku (Pl. IX). It has been in England since 1862, and was bought in Japan at Hakodate at a time when the house of an eminent *daimyo* had been destroyed and his collections scattered during political disturbances. The Museum has possessed for many years a weak copy of this picture from the Anderson Collection, by an obscure artist called Tō-yei, dated 1803.

Ganku was born in 1749 and died in 1838 in his ninetieth year. He worked at Kyoto, and became one of the chiefs of the brilliant band of artists then active in that city. He founded a school, named after him. Naturalism was in the air, and Ganku shared to some extent in the naturalistic movement headed by Ōkyō and Goshun; but his first model was the Chinese painter Shēn Nan-p'ing, who worked for some years at Nagasaki and had great influence in Japan,

and he also studied the older Chinese masters to good purpose. Ganku is a more genial painter than Ōkyō, his brush more vibrant. He painted figure-subjects, birds and flowers, and deer, but he is specially famous as a painter of tigers. There are no tigers in Japan, though the Japanese have always been fond of painting conventional tigers in emulation of the Chinese; but Ganku received a tiger's head, brought from China, as a present, and this and tiger-skins, together with Chinese pictures, were his study. The picture now acquired by the Museum is an early work, and the minute care with which the hide is painted shows the artist's preoccupation with a naturalistic aim no longer apparent in his later painting. At the same time the attitude and expression of the tiger are full of life, and the whole work breathes energy and vigour. The master was already represented in the Sub-Department by a small group of paintings, one of which, a bird in a snow-shower, from the Morrison Collection, is a very charming example: but the scale and the great power of the new acquisition give it a place apart. L. B.

14. BRONZE COINS OF THE KINGS OF SYRIA.

THE purchase of an earlier selection from the Rogers Collection of bronze Seleucid coins has already been recorded in these pages (Vol. V, p. 53); a larger and final selection, containing 626 coins from the reign of Antiochus III to the end of the dynasty, has recently passed into the Museum Collection.

The value of a collection such as this must of course lie principally in the minor varieties of monogram, symbol, &c., which it provides to complete the long and varied sequence of bronze coins; for it is hardly too much to say that the key to the proper identification of the Seleucid series is to be found in its mintmarks. At the same time it contains many coins remarkable for their rarity and fine condition. Among these may be noted the pretty little coin of Antiochus III with serrate edge of which the types are the heads of Demeter and an elephant (Plate X, No. 1); the rare coin of Achaeus, the uncle and general of the same king, who rebelled and assumed the royal title (No. 2, Apollo head and eagle); the piece of four chalci of Antiochus IV bearing his radiate head (No. 3, *rev.* seated Tyche)



X. BRONZE COINS OF THE KINGS OF SYRIA

with the currency value added in figures, an exceptional feature on a Greek coin; the serrate piece of Demetrius I (No. 4, Apollo head and tripod); a fine example of the largest bronze with the portrait of Timarchus, satrap of Babylon, who revolted against Demetrius I and proclaimed himself king (No. 5); the portrait head of the handsome Alexander I, Bala, *rev.* Nike (No. 6), and the issue (No. 7 with the types, Zeus' head and thunderbolt) made in the same reign for the four sister communities who formed the Syrian tetrapolis; the coin of Demetrius II bearing his head and the reverse type of Artemis (No. 8); and the rare pieces with portraits of the later sovereigns, Antiochus VIII with his mother Cleopatra, Seleucus VI, Antiochus XI, and Antiochus XII (Nos. 9-12).

E. S. G. R.

15. A NEW MEDAL ILLUSTRATING ENGLISH HISTORY

THE Department of Coins has recently acquired a silver medal, size $1\frac{3}{4}$ inches, previously unpublished, which contrasts on its two sides the political condition of England before and after the death of Queen Anne.

The medal is strongly anti-Jacobite. On the one side the Jacobites are represented as tares growing among the corn (*Infelix lolium*, &c.), which, on the other side, after the Hanoverian succession, is reaped and garnered while the tares are heaped for burning (*Ecce leves stipulae*, &c.) In the background ships sail towards the rising sun, the emblem of Louis XIV, which rises in splendour over the horizon; on the reverse the sun is in eclipse and the ships lie peacefully in harbour.

G. C. B.

16. SPEAR AND NECKLACE FROM THE NEW HEBRIDES: ROYAL LOAN.

H.M. the King has been graciously pleased to deposit in the Museum a spear and necklace presented to him by Ringapat, king of the Big Nambas of Malekula, New Hebrides, a tribe formerly notorious for their cannibalism.

The spear, which measures 10 feet 2 inches in length, has a wooden point, originally coated with a vegetable poison, and a bamboo shaft;

between the point and the shaft is a projecting knob of wood carved in the form of a stylized double human head. The lashings are of braided sinnet. This spear is stated to have been in the Malekulan royal family for a very long time, but owing to the thick wrappings of leaves which enclosed it the carved portion retains a remarkably fresh appearance.

The necklace had also been worn by Ringapat for many years. It consists of disk beads ground down by a laborious process to a uniform size from white shells and the shells of coconuts. H. J. B.

17. ANGLO-SAXON ORNAMENTS FROM HOLME PIERREPONT.

A PAGAN cemetery was accidentally discovered and despoiled by workmen in 1842 at Holme Pierrepont, three miles east of Nottingham, and references to early descriptions of the finds are given in the *Victoria History of Notts.*, vol. i, p. 195, but no systematic investigation was undertaken and no grouping of the specimens is possible (see Pl. XI). As remnants of the Roman civilization may be mentioned part of an amber-coloured glass bowl $6\frac{1}{2}$ inches in diameter engraved with a bird and the word SEMPER, the other word (VIVAS) of this common greeting being no doubt on the missing portion; there is also a bronze panther (*f*) in the classical style, for attachment to a rounded surface. The brooches are typical sixth-century bronzes, the best (*b*) being square-headed, pierced in places, and once gilt all over except at the angles, which have silver plates. There are four 'long' brooches in different stages of development, of which two are illustrated (*d*, *g*); and four of smaller patterns, one (*c*) having a more primitive appearance than the other figured (*a*). The remaining fragment (*e*) on the plate is a mount with curved birds' heads, once attached to a bronze-hooped wooden bucket, no doubt deposited in the grave containing food for the dead. There is also part of a common annular brooch, a well-preserved necklace of glass beads (possibly collected from different graves) of various colours and patterns, and a small vase of black earthenware $3\frac{1}{2}$ inches high, with incised chevrons on the shoulder, filled with small impressed rings (figured in *Victoria History*). From the



XI. ANGLO-SAXON ORNAMENTS FROM HOLME PIERREPONT



XII. (a) GOLD PERSIAN STATUETTE. (b) XIIITH-CENT. CHALICE AND
PATEN FROM CANTERBURY CATHEDRAL

condition of the relics it may be concluded that cremation was no longer the practice, though the square-headed brooch is not far from A.D. 500 and Anglian invaders of that date are credited with cremations elsewhere in the midlands. The series is an interesting one well suited to a public museum, but would have been more important if properly excavated.

R. A. S.

18. A GOLD PERSIAN STATUETTE.

THE treasure found on the bank of the River Oxus about 280 miles south-east of Bokhara in 1877 passed into several hands, and two of the gold specimens were presented to the first Earl of Lytton who was Viceroy of India at the time. One is an imperfect model of a Persian chariot, like that already in the Museum (Dalton, *Treasure of the Oxus*, 2nd ed., Pl. IV); and the other is the gold statuette of a horseman which is here illustrated (Pl. XIIa) and has been acquired from the second Earl. It was detachable from the horse (which is probably lost), and weighs $2\frac{1}{4}$ oz., the height being nearly 3 inches. In the left hand are short gold wires, evidently part of the reins; and in the right is a socket, probably for a whip. The tunic is engraved to represent embroidery, and the close-fitting trousers are plain. The hood is erect over the head, and has a band confining the beard, like a gold statuette 2.2 inches high from the same treasure (no. 2 in Catalogue, where Mr. Dalton discusses the costume). It evidently dates from the Achaemenid period (550–331 B.C.), and some degree of precision is given by coins associated with the treasure: the date of manufacture would be about 400 B.C. The Museum is now in possession of most of the deposit, which is temporarily included in a special Persian exhibition to supplement that held at Burlington House earlier in the year. Lord Lytton's gold figure was there given a place of honour among the rare bronzes illustrating the earliest art of Persia. It was first published by Sir Alexander Cunningham in the *Journal of the Asiatic Society of Bengal*, vol. 50, Pl. XIII, p. 154; and later in Kondakov, Tolstoi and Reinach's *Antiquités de la Russie méridionale*, p. 191.

R. A. S.

19. OTHER GIFTS.

OTHER gifts received during the period covered by this number include the following:

[Carl Linnaeus:] *Miscellaneous Tracts relating to Natural History, Husbandry, and Physick.* [Translated] by Benj. Stillingfleet. The third edition. London, 1775. *Presented by Basil H. Soulsby, Esq., through the Friends of the National Libraries.*

[Charles Burnaby:] *The Ladies Visiting-Day.*—The second edition. London, 1708.—[Charles Burnaby:] *The Reform'd Wife.* The second edition. London, 1700.—*Les Egaremens du coeur et de l'esprit, ou memoires de Mr de Meilcour.* *Premiere partie.* Paris, 1736. *Presented by H. D. Ziman, Esq., through the Friends of the National Libraries.*

Shakespeare: *Venus and Adonis.*—Thomas Mann: *A Sketch of my Life.* Harrison of Paris, 1930. *Presented by the Publisher.*

Robert Freyhan: *Die Illustrationen zum Casseler Willehalm-Codex.* Marburg, 1927. *Presented by the Verlag des Kunstgeschichtlichen Seminars, Marburg.*

La Glypthèque Ny Carlsberg. *La Collection égyptienne, par Maria Mogensen.* Copenhagen, 1930. *Presented by the Ny Carlsberg Glyptothek.*

A Memorial Volume of Virginia Historical Portraiture, 1585-1830. Edited by A. W. Weddell, F.R.G.S., Litt.D. Richmond, Virginia, 1930. *Presented by the Virginia Historical Society.*

Transactions of the Oriental Ceramic Society, 1928-30. For Private Circulation only. London, 1931. *Presented by the Oriental Ceramic Society.*

Corpus Codicum Islandicorum Medii Aevi. I. Flateyjarbók. (Codex Flateyensis.) MS. No. 1005 fol. in the old royal collection in The Royal Library of Copenhagen. With an introduction by Finnur Jónsson. Levin & Munksgaard: Copenhagen, 1930. *Presented by Ejnar Munksgaard, Esq.*

William Shakespeare. *The Tragedie of Hamlet Prince of Denmark.* Edited by J. Dover Wilson, Litt.D. Illustrated by Edward Gordon Craig, and printed by Count Harry Kessler at the Cranach Press, Weimar, 1930. *Presented by Count Harry Kessler.*

Thucydides. Translated into English by Benjamin Jowett. Printed at the Ashendene Press, Shelley House, Chelsea, 1930. *Presented by C. H. St John Hornby, Esq.*

Duc de Prémio Réal. Portraits exposés en l'Hôtel Jean Charpentier du 15 au 29 Octobre 1924. Paris, 1930. *Presented by the Duc de Prémio Real.*

John Leech on my Shelves. Privately printed by the Bremer Presse at Munich for William B. Osgood Field, 1930. *Presented by William B. Osgood Field, Esq.*

The Book of Common Prayer and Administration of the Sacraments and Other Rites and Ceremonies of the Church according to the use of the Protestant Episcopal Church in the United States of America. Together with The Psalter or Psalms of David. 1928. (Printed by D. B. Updike, The Merrymount Press, Boston, Massachusetts, 1930.)—Corinth, Vol. 5. The Roman Villa. By Theodore Leslie Shear. Published for the American School of Classical Studies by the Harvard University Press, Cambridge, Massachusetts, 1930.—Edward S. Curtis. The North American Indian. Vols. 17, 18, text and plates. Norwood, Mass., 1926, 1928. *Presented by J. Pierpont Morgan, Esq.*

A Dryden Library. A Catalogue of Printed Books, Manuscripts, and Autograph Letters by John Dryden. Collected by Thomas James Wise. London, 1930. *Presented by Thomas James Wise, Esq.*

Catalogue of the Works of Rudyard Kipling, New York, 1930. Together with other catalogues issued by the Grolier Club. *Presented by the Grolier Club, New York.*

Archibald Robertson, Lieutenant-General Royal Engineers. His Diaries and Sketches in America, 1762–80. Edited with an introduction by Harry Miller Lydenberg. The New York Public Library, New York, 1930. *Presented by the New York Public Library.*

Abyssinian Birds and Mammals, painted from life by Louis Agassiz Fuentes. Field Museum of Natural History, Chicago, 1930. *Presented by the Field Museum of Natural History, Chicago.*

Drafts of seven letters of Sir Bevil Grenville (1596–1643), the Cornish royalist, all apparently autograph. *Given by His Grace the Duke of Rutland.*

Four letters from Martin Farquhar Tupper; five letters of Sir George Grove; and five letters of Dean Stanley. *Given by Mrs William Buckler.*

Letters from musicians and others, some still living, received by the donor, *Mr Edward Speyer*, who is willing that the letters of living writers should be reserved for the present.

Three Court Rolls, 1548-59, 1605-24, 1625-49, and one Comptus Roll, 1506-7, all of Bradeston in the Hundred of Blofield, co. Norfolk. *Bequeathed by Frederic Johnson, Esq.*

Papers, &c., in 15 vols., of Professor Sir William James Ashley, Vice-Principal of Birmingham University, relating mainly to Royal and other Commissions of which he was a member during the Great War, and bearing on the economic problems of the war and post-war periods. *Given by Percy Ashlcy, Esq., C.B.* [Reservation of some papers from public use may be found necessary for a period.]

Twenty-three Royal and other autographs, including letters of Carlyle, Sir Walter Scott, Darwin, Wordsworth, and other celebrities. *Bequeathed by Frederick Louis Lucas, Esq.*

A copy of volume 5 of *Fabliaux et Contes*, ed. Le Grand, containing the inscription, probably in the hand of Nelson's daughter, 'Horatia N. Nelson the Gift of Lady E. Hamilton, June 8, 1812'. *Given by Dr C. Davies Sherborn.*

Three note-books, containing copies of letters written to his parents by Lieut. Thomas Pierce, of the 30th Bengal Native Infantry, including extracts from his diary during the Sikh Wars and the Indian Mutiny. *Given by Mrs. Seiffert through Capt. G. A. E. Gibbs, R.E.*

Collection of songs by Charles Kensington Salaman (d. 1901). *Given by Harold Reeves, Esq.*

Copy, in Thomas Carlyle's handwriting, of a forgery of William Squire of Yarmouth, purporting to be a letter written by Cromwell, 29 November 1642; published by Carlyle, with other forgeries, in 1847. *Given by Mrs G. Humfrys.*

Correspondence of John Eliot Hodgkin with scholars and editors, relative to the forgeries of the monk Simonides; 1861-4. *Given by A. E. Hodgkin, Esq.*

An illustrated Catalogue of the Art Collections of Mr Fusajiro Abé, of Sumiyoshi, near Kobe, Japan. 2 vols., fol. *Presented by Mr F. Abé.*

A large collection of Persian official documents and letters relating to the administration of India in the first half of the nineteenth century, for the most part collected by Mr Turner Macan. *Presented by R. E. Macan, Esq.*

Two drawings (landscapes in water-colour and pencil), and five etchings and lithographs, by Selwyn Image. *Presented by Mrs Selwyn Image.*

Eight water-colour sketches by G. R. Lewis, and one by G. Lennard Lewis. *Presented by A. Maude, Esq.*

Three woodcuts (still life), by Miss May Aimée Smith. *Presented by the artist.*

Portrait of Rudyard Kipling by Francis Dodd, A.R.A. *Presented by Messrs Macmillan & Co.*

A Collection of early Greek pottery and terra-cotta figures from Lake Copais, Boeotia. *Given by C. F. Grundtvig, Esq.*

Two specimens of Sung porcelain, a bowl with *ying ch'ing* glaze and a water-pot from Külühsien. *Presented by Sir Percival David, Bart.*

A bird-cage of Chinese stoneware with dappled lavender glaze. *Presented by Dr Upham Pope.*

A pair of Chinese cloisonné incense burners mounted on storks: eighteenth century. *Presented by H. S. E. Vanderpant, Esq.*

A Japanese 'Imari' cup and saucer with the mark of the Dresden collection: early eighteenth century. *Presented by G. Bellingham Smith, Esq.*

A maté cup, with parcel-gilt silver mounts, from Spanish South America. *Presented by Col. F. H. Ward.*

Series of archaeological specimens and casts, from Colombia. *Presented by Dr Henry S. Wellcome.*

Ethnographical series from the Batak of Sumatra, including two carved priests' staves and three magic books of bark. *Presented by Mrs C. Hodgkinson.*

Cedar-wood pagoda-shaped sutra case; one of the 'million pagodas'

made in the eighth century at Nara, Japan, to contain Buddhist charms (*dharani*). *Presented by Sir Percival David, Bart.*

Series of stone implements of early and late palaeolithic types, from near Sandflats, Cape Province, South Africa. *Presented by Miss F. A. P. Ward.*

Large collection of books, pamphlets, maps, and photographs relating to the archaeology of Mexico and Central America. *Bequeathed by the late Dr A. P. Maudslay.*

Series of stone celts from Ogoja, Southern Nigeria. *Presented by P. A. Talbot, Esq.*

Three Chinese pikes, taken during the Boxer rising in 1900 by Sir Claude Macdonald. *Presented by Lady Macdonald.*

A series of obsidian and other stone implements of late Chelles and St Acheul types from Kariandusi river sites in east Elmenteite, and specimens of the Stillbay and Aurignac cultures from other sites in Kenya. *Given by L. S. B. Leakey, Esq.*

Base-metal spoons of rare types, including the yawl-knop (about 1660), the diamond point and monk's head (both of the fifteenth century). *Given by Mr and Mrs Norman Gask.*

Subtriangular flint implement with exceptional creamy patina, found 8 feet deep at Hoxne, Suffolk. *Given by J. Reid Moir, Esq.*

Openwork circular brooch of bronze-gilt with interlaced animal pattern about A.D. 900, found at Pitney, Somerset. *Lent by Miss Dudman.*

Two gold watches, by John Fladgate of London (late eighteenth century) and J. Sharman of Melton Mowbray (early nineteenth century). *Given by the Misses Woodd.*

A gold medal by Lady Harris on the Centenary of the St John del Rey Mining Co. *Given by C. F. W. Kup, Esq.*

A halfpenny token of George Cheesman of Ardingly, 1667. *Given by Miss Mary S. Holgate.*

Forty-two silver, bronze, and nickel coins of Great Britain and various European states. *Given by Henry Garside, Esq.*

The 'Catalogue of the Gustave Dreyfus Collection of Renaissance Medals'. *Given by Sir Joseph Duveen, Bart.*

Busts in plaster of Edward Hawkins, Keeper of Antiquities

1826-60 and W. S. W. Vaux, First Keeper of the Department of Coins (1860-71). *Given by Sir Frederic Kenyon, G.B.E.*

An Anglo-Saxon sceat and a penny of Cynethryth, queen of Mercia, both found at Richborough. *Given by the Commissioners of His Majesty's Works.*

A penny of Henry I of the Canterbury Mint of the moneyer Wulfric. *Given by Professor T. O. Mabbott.*

Twenty-nine silver coins and fragments from a find of archaic Greek coins in the Delta. *Given by M. Maurice Nahman.*

20. LABORATORY NOTES: A THIRTEENTH-CENTURY CHALICE AND PATEN FROM CANTERBURY CATHEDRAL.

A FINE silver chalice and paten from Canterbury Cathedral (Pl. XIIb) belonging to the tomb of Archbishop Hubert Walter (1193-1205) have formed the subject of an interesting investigation in the Laboratory. The tomb was opened in 1890, and its contents, including the chalice and paten, are described in *Vetusta Monumenta*, vol. vii, Part i (1893).

The metal, which was gilded in parts, had corroded in an unusual and apparently haphazard manner, resulting in actual perforations similar to those frequently found in cases where alloys are employed which have not been properly mixed before casting. These perforations were situated on the flat portions of the paten and were confined to one side of the chalice (not shown in the photograph), affecting both cup and base. The gilded portions of the paten (the lamb, the two inscriptions, and the rim) were free from disfigurement, but such was not the case in the chalice, where tiny holes were found penetrating the metal in the gilded parts near the top and bottom. It was significant that on examining the reverse side of the metal a fine wash of gold was found surrounding each pin-hole and spreading over the silver surface irregularly for about an eighth of an inch.

This in itself was sufficient to suggest that the gold had been applied in the form of an amalgam, and this theory is borne out on an

examination of the margins of all the gilt areas, which are irregular, the thin wash of gold frequently overstepping the engraved boundary. Mercury gilding is a dual process requiring that the object should be raised to a fairly high temperature to volatilize the mercury after it has done its work as a vehicle for the gold. But mercury has a very strong affinity for the nobler metals, and if, as is suspected in the present case, the silver after its heat treatment were allowed merely to touch a globule of mercury it would retain sufficient to induce the formation of an extremely brittle spot of silver amalgam ready to break away at a touch. Some such accident has evidently taken place in the case of the chalice; the paten was similarly attacked, possibly by the craftsman merely laying it on his bench. The damage would not be noticeable at the time of burial and probably not till many years later.

As little seems to have been recorded of the history of gilding by amalgamation it is of unusual interest to find what would appear to be definite evidence of this technique in a dated piece as early as the beginning of the thirteenth century.

The specific gravity of the metal of the paten is 10.38, which corresponds to very pure silver. Analysis of the washings with dilute ammonia and the finest precipitated calcium carbonate used in the cleaning has shown that gold is, in fact, also present in notable quantity in the silver, but that baser metals are absent. The presence of a trace of copper in the chalice is no doubt due to the solder employed to unite the cup and base.

H. J. P.

RECENT PUBLICATIONS.

THE first volume of the new edition of the *General Catalogue of Printed Books in the British Museum* was published in April of this year. This first instalment carries the letter A as far as the heading AEGIDIUS, *Delphus*, and consists of 1,004 columns, comprising 19,757 entries. The new edition follows the principles laid down for its predecessor, the printing of which was begun just fifty years ago, since when the number of books in the Library has increased by more than 50 per cent.; but the whole Catalogue is being revised so as to bring the method uniformly into line with the present rules of

cataloguing. Two major changes have been made: the letters I and J, and U and V, are regarded as four distinct letters, and are no longer respectively amalgamated, as they were in the previous edition; and the heading 'ACADEMIES' has been abolished. The chief minor changes or amplifications are, briefly, the addition of the pagination to the entries for all books, and of the name of the publisher of all English books, and of all foreign books printed before the year 1700. The price of the new edition is fixed at £3 per volume to subscribers, of whom three hundred and sixty-five are now enrolled. The published price will be £4 per volume.

Seven years after the publication of the first volume of the *Catalogue of the Coins of the Roman Empire*, by Mr Harold Mattingly, comes the second (£3 3s. 0d.). It covers the period from Vespasian to Domitian, inclusive, and describes some 1,350 coins of the three Emperors actually in the Museum, together with all important varieties in other collections known to the writer. There are 83 collotype plates, and the usual full introduction. The book thus provides what for all ordinary purposes is a complete account of the numismatics of the Flavian period.

In 1919 Dr. William Allen Sturge bequeathed to the Museum an immense collection of stone implements, mostly collected in the neighbourhood of Icklingham in Suffolk, but also including collections made by other antiquaries such as Canon Greenwell and Worthington Smith. Mr Reginald Smith's volume *The Sturge Collection: an illustrated selection of Flints from Britain* (25s.) covers only the British section; another volume will deal with the foreign specimens. The arrangement is topographical, according to provenance. Ten plates (one in colour) and a very generous allowance of line-blocks combine with Mr. Smith's text to make this a very useful handbook for students of British stone implements. The Collection itself is not publicly exhibited, but is open to students on application.

The fourth volume of Mr A. M. Hind's *Catalogue of Drawings by Dutch and Flemish Artists* (£2 10s.) contains Seventeenth-century Drawings by artists from N to Z or anonymous, together with a summary list of Dutch and Flemish Drawings of the eighteenth and

nineteenth centuries. There are also a supplement of additions made down to 1930 and eighty half-tone plates with small reproductions. Indexes of Artists and Subjects for volumes III and IV complete this useful work of reference.

The publication of the Babylonian and Assyrian texts containing omens derived from the observation of terrestrial events has been completed by Mr C. J. Gadd in Part XLI of the *Cuneiform Texts from Babylonian Tablets* series (Price 16s.). This material will prove of great assistance in understanding these occasionally obscure documents, as many of them are commentaries which explain readings and meanings of the cryptographic writing. In addition to the fifty plates of text Mr. Gadd has given notes on the sources and bibliography in a brief introduction.

The second edition of *Two Contemporary Maps of Sir Francis Drake's Voyage round the World*, edited by F. P. Sprent, may also be mentioned; the only material difference from the first edition is in the addition of a reproduction (from a Dutch account of the voyage) of a portrait of Drake, a reversed and reduced copy of a rare engraving by Hondius (Price 3s. 6d.).

THE FRIENDS OF THE NATIONAL LIBRARIES.

THE inaugural meeting of this Society was held on April 21, Lord Macmillan presiding. Sir Frederic Kenyon was elected Chairman, Lord Riddell, Hon. Treasurer, and Mr H. D. Ziman, Hon. Secretary. An Executive Committee was also elected, with powers to appoint a Council and Expert Committees.

The objects of the Society have already been described elsewhere. Briefly, it aims at doing for the National Libraries—the British Museum, the National Library of Scotland, and the National Library of Wales—in respect of books, manuscripts, and documents, the primary interest of which is literary or historical rather than artistic, what the National Art-Collections Fund has done with such conspicuous success for the National Museums and Galleries in respect of works of art. The sympathetic speech delivered by Sir Robert Witt at the inaugural meeting is earnest of the fact that the two Societies will work in harmony, sometimes indeed, when an

object which appeals to both comes into the market, combining to save it for the nation. Like the Art-Collections Fund, the new Society will not confine its benefactions to the three Libraries mentioned, but will endeavour to serve the interests of local public libraries, and to secure documents or books of local rather than national importance for those institutions which seem to have the best claim to them. It intends further to secure photographs or facsimiles of books or documents of which the originals are in danger of passing out of the country, and (if sufficient support is forthcoming) to publish reproductions of unique or rare works of historical or literary interest at prices within the reach of the most modest purse. But it will not confine its attentions to objects of great price; and it is hoped that those who can fill the innumerable minor gaps in our libraries with small sacrifice to themselves will not hesitate to use the new organization (as some have already used it) as a vehicle for their benefactions. Members will doubtless be able to assist in preparing lists of desiderata in special subjects for circulation.

The minimum annual subscription is one guinea, and there is no upward limit for subscriptions or donations. Cheques should be made out to the 'Friends of the National Libraries', crossed 'Westminster Bank, Bloomsbury Branch', and sent to the Hon. Secretary of the Friends of the National Libraries at the British Museum, London, W.C.1.

In its infancy, the Society cannot pretend to offer to its subscribers any substantial return for their money beyond the satisfaction of helping in a work of national importance. The Trustees of the British Museum have, however, sanctioned the recognition of the subscriber's ticket as a recommendation for admission to the Reading Room of the Museum, of course under the usual conditions attaching to such recommendations, which are subject to the Director's scrutiny and approval. *The British Museum Quarterly* will also be supplied free to subscribers who ask for it. Arrangements are in course of being made for organizing visits of small parties to certain libraries of interest. Later, if reproductions of rare books are issued under the auspices of the Society, it may be possible to supply them to subscribers on

favourable terms. And doubtless other ways of acknowledging the support of subscribers may suggest themselves as time goes on. But first, the subscribers must come forward; and the Hon. Secretary will be grateful for lists of names of persons likely to join the ranks.

TREASURE TROVE.

IN a recent number of the *Quarterly* (Vol. V, p. 78), mention was made of the new regulations for the administration of Treasure Trove in England. We are now able to print the text of the circular which has been issued, and of which copies may be obtained on application to the Director of the British Museum:—

Objects of *gold or silver* which have been *hidden* in the soil or in buildings, and of which the original *owner cannot be traced*, are Treasure-Trove, and by law the property of the Crown.¹ If, however, the finder of such objects reports the find promptly, and it is decided that it is Treasure-Trove and therefore the property of the Crown, he will receive its *full market value* if it is retained for the Crown or a museum. If it is not retained, he will receive back the objects themselves, with full liberty to do what he likes with them; or, if he wishes it, the British Museum will sell them for him at the best price obtainable. The only way in which a finder can comply with the law and also obtain these advantages is by reporting the find promptly to the proper authority.

The proper authority is the Coroner for the District in which the find is made, for he is the authority who inquires 'of treasure that is found' and 'who were the finders'. (Coroners Act, 1887, section 36).

Any one, therefore, who finds such objects should report the find to the Coroner, either direct, or through the local Police, or by writing to the Director, British Museum, London, W.C.1, who will communicate with the Coroner.

Coins and other ancient objects of copper, bronze or any metal other than gold or silver are *not* Treasure-Trove and finds need not be reported to Coroners. But the British Museum is glad to hear

¹ Unless (as in some rare cases) the 'Franchise of Treasure-Trove' has been expressly granted to a subject, in so far as finds in the particular locality are concerned.

of such finds and, if they are reported to the Director, will in suitable cases arrange for purchase or sale.

Any further information may be obtained by applying to the Director, British Museum, London, W.C.1.

THE BRUNTON ARCHAEOLOGICAL EXPEDITION.

THE work of this expedition, directed by Mr Guy Brunton, assisted by Mrs Brunton, Mr R. P. Ross Williamson, and Mr Harold Falconer, has during the season 1930-1 lain in the area around Matmar, on the east bank of the Nile, south of Assiut. A pre-dynastic cemetery to the north was found to be denuded by rains. To the south of Matmar, Rameses built a temple of Set; there the expedition discovered a limestone stele showing the hippopotamus goddess Thoueris standing between seated figures of Set and Ptah, a figure of Isis nursing Horus, in blue glass, and a long letter on an ostrakon, in Coptic. Near the temple was a deposit of fossil and carved bones, mainly of hippopotamus, in a large pit, similar to the find at Qau (Antaeopolis) in 1923-4, also near a temple of Set.

The examination of cemeteries brought to light a small group of graves of the Middle Kingdom, when the district seems to have been sparsely inhabited. The most numerous burials again belonged to the First Intermediate period; the objects found included seven copper spear-heads, a set of open-work rosettes in blue glaze from a child's headband, a large electrum scarab, and a gold button-shaped seal-amulet. These latter are important, as thereby similar objects of uncertain provenance can now be dated. But the most interesting tombs were those of the late Vth or early VIth Dynasty; in one burial chamber two *ka* statues were found, the one of wood, remaining only as a shell of stucco owing to the ravages of white ants, while the other was of painted limestone, about 14 in. high, representing a seated man. The face bears a life-like and engaging expression as contrasted with the rest. The head was broken off in antiquity and replaced before it was used, for the chipped parts have been covered with touches of paint. Among alabaster bowls from these early burials special importance attaches to one bearing the titles of Teta, the first king of the VIth Dynasty, for dating purposes.

An exhibition of objects from Mr. Brunton's expedition in 1930-1 will be opened on July 1st. The future work of this expedition must depend on contributions sent to the Director of the Museum. Antiquities are distributed to Museums which subscribe, or on behalf of which private subscriptions are given. In past years such antiquities have almost entirely been acquired by Continental museums, and the notice of provincial museums is drawn to this fund. It is to be hoped that support will be sufficient to secure the continuance of the work.

DUPLICATE POTTERY FROM UR.

ACERTAIN number of groups of pottery from the Excavations at Ur are available for free distribution to Public Museums in the Provinces, Dominions, and Colonies, on the understanding that the costs of packing and transport are borne by the recipient. Applications should be made to Mr. C. L. Woolley, at the British Museum.

APPOINTMENT.

THE Principal Trustees have (on 23 February) appointed Dr. G. C. Brooke, Assistant-Keeper of the First Class in the Department of Coins and Medals, to be Acting Deputy-Keeper of that Department.

NOTE. The name of Mr W. B. Bond should have been included among the subscribers to the Luttrell Psalter Purchase Fund (£1 15.).

THE BRITISH MUSEUM QUARTERLY

FOUR PARTS ARE PUBLISHED ANNUALLY, dealing with the principal acquisitions of the previous quarter. The descriptions are intended to be not too technical for the layman, and to give the expert part at least of what he needs to know. Notice is also given of the temporary exhibitions periodically installed in the galleries, the results of excavations, and additions to the publications of the Museum.

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